

เจ้า-ของ  
possession (1)

# เจ้า-ของ possession (1)

นิทรรศการผลงานทัศนศิลป์ร่วมสมัยระดับนานาชาติ  
an international exhibition of contemporary visual art

หอศิลป์วัฒนธรรมแห่งกรุงเทพมหานคร  
**Bangkok Art and Culture Centre**

14 มีนาคม 5 พฤษภาคม 2556  
March 14 to May 5 2013

## เจ้า-ของ | possession

นิทรรศการผลงานทัศนศิลป์ร่วมสมัยระดับนานาชาติ  
an international exhibition of contemporary visual art

ภัณฑารักษ์: ไบรอัน เคอร์ติส และ สตีฟ ดัตตัน  
Curated by Brian Curtin and Steve Dutton

ISBN 978-3-033-03780-9

Published by:  
**Brian Curtin and Steve Dutton**  
Copyright © 2013  
All rights reserved. No part of this book may be reproduced  
in any form without the prior consent of the publisher.

Designed by Nigel Power  
Set in Univers & Dindan

Printed in Bangkok by **XZXD Press Ltd.**

ภัณฑารักษ์: ไบรอัน เคอร์ติส และ สตีฟ ดัตตัน  
curated by Brian Curtin & Steve Dutton

## สารบัญ contents

### ศิลปิน

#### texts

possession, possession

Brian Curtin 09-10

possession thai

recuperation

Steve Dutton 11-12

recuperation thai

สต๊ฟ ดักตัน

### ศิลปิน

#### artists

เดนนิส บอลค์

Dennis Balk 16

แอนดรูว์ เบรซี

Andrew Bracey 18

ซูซาน คอลลินส์

Susan Collins 20

ตินติน คูเปอร์

Tintin Cooper 22

ชาน แดนี

Chan Dany 24

ไมเคิล เดย์

Michael Day 26

สต๊ฟ ดักตัน และ นีล เวบบ์

Steve Dutton & Neil Webb 28

ดัก ฟิชโบน

Doug Fishbone 30

เลสลีย์ กาย

Lesley Guy 32

สต๊ฟ ฮอว์ลีย์

Steve Hawley 34

มอด ฮายา-บาเวียรา

Maud Haya-Baviera 36

กรกฤษ เจียรพินนันทน์

Kornkrit Jianpinidnan 38

เวียต ลี

Viet Le 40

โอลิเวีย โนทาโร

Olivia Notaro 42

ไนเจล เพาเวอร์

Nigel Power 44

จูเลีย ชวาดรอน

Julia Schwadron 46

คริส ชอว์-ฮิวส์

Chris Shaw-Hughes 48

เรเน สมิธ

Rene Smith 50

แอนดรูว์ สแพคแมน

Andrew Spackman 52

### ศิลปิน

acknowledgments 54

บทควา  
texts

## possession (1): an introduction

**possession** (1) — in its first venue as an on-going project — is an international exhibition of visual art that explores the potential for artists to work with questions of authorship and subjectivity, whilst engaging with the pervasive influence of internet culture and contemporary visual reproduction. The artists here respond to high and low technology and its affects in terms of the capacity for infinite reproduction, the social predominance of virtuality and the non-hierarchical character of how we currently consume images and representation.

A sense of immersion in visual culture generally, the use of new and old technologies, a revisiting of earlier critical issues around authorship and originality, the varying significance of codes within a global context, and a disturbance or disruption of images characterizes all the artworks in **possession** (1). These issues challenge the very possibility of a singular or distinct context for understanding the artwork, and the presence of the artist all but dissipates. The artists in this exhibition grapple with this perception, or assumption.

**possession** (1) points to the paradox of a claim for specificities and subjectivities in much contemporary practice whilst acknowledging the greater forces and agencies which affect it; or, who is in the process of possessing who? And how do we decide?

*Andrew Bracey* remakes canonical western masterpieces with the juxtaposition of abstraction and figuration and the hand-made and commercially printed. *Andrew Spackman* explores how value and meaning can be attributed to the possibilities of cheap and infinite reproduction. *Chan Dany* pays homage to traditional Khmer motifs through a painstaking and unusual process of copying their forms. *Chris Shaw-Hughes* conflates drawing and photography for a deceptively 'epic' view of historical tragedy. *Dennis Balk* and *Olivia Notaro* move us into a spatial and phenomenological engagement with images, and out of our

virtual worlds. Inversely, *Susan Collins's* ambitious digital 'writing' of the natural landscape captures minutiae that our experience can overlook. *Julia Schwadron* and *Rene Smith* inquire into the temporal nature of subjectivity and desire as they highlight older methods of communication, and not necessarily quaint. *Nigel Power* also looks to the past, to archetypes of masculinity now rendered strange. *Kornkrit Jianpinidnan* seamlessly manipulates his photographs of rural views to ghostly affect. *Lesley Guy* transforms the quotidian and crassly commercial to something altogether more enigmatic and engaging. *Viet Le* draws on international codes of popular culture as they can be filtered by local contexts and consequently he offers a dynamic of the familiar yet foreign. *Tintin Cooper* foregrounds what it means to look at and interpret images by utilizing the expressive possibilities of paint in order to capture the typically unnoticed details of popular and iconic representations. *Michael Day* occupies an ambivalent position between imagistic nostalgia and critical distance. *Steve Dutton* and *Neil Webb* play with an appropriation of the notion of an 'end' to things. *Doug Fishbone* and *Maud Haya-Baviera* self-consciously inhabit their filmic and digital realms while *Steve Hawley* explores the opposite with the creation of a virtual actor who speaks the words of a seminal novel.

As our second essay in this catalogue explores, practices of appropriating or copying, exploding cultural distinctions, challenging viewers' traditional understandings of artistic authorship or crossing boundaries per se may have far less radical currency in contemporary art practice than they once did. Taking this on board, instead, **possession** (1) begins to examine how artists nevertheless continue to re-make the contemporary world of images, responding to its near-blinding rhetorical force and endlessly disseminated forms in ways that suggest they resist or refuse, reduce or re-direct, and critically re-possess.

**Brian Curtin** is an art critic and curator based in Bangkok. Brian lectures at Bangkok University.

**Steve Dutton** is a UK-based artist. Steve is Professor of Contemporary Art Practice at the University of Lincoln.

## เจ้า-ของ (1): บทนำ

นิทรรศการ **possession** เจ้า-ของ (1) ซึ่งแสดงในหอศิลป์วัฒนธรรมแห่งกรุงเทพมหานคร เป็นที่แรก เป็นโครงการต่อเนื่องของนิทรรศการทัศนศิลป์นานาชาติ ซึ่งสำรวจความเป็นไปได้ในการที่ศิลปินทัศนศิลป์อาจสร้างงานเพื่อทวงถาม สิทธิของศิลปินในการอ้างความเป็นเจ้าของความคิด และสิทธิที่ศิลปินจะอ้างความคิดส่วนตัว, ทั้งๆที่ทุกคนล้วนโดนกลืนโดยวัฒนธรรมอินเทอร์เน็ต และโดยการผลิตซ้ำแล้วซ้ำเล่าในวัฒนธรรมภาพร่วมสมัย. ศิลปินในนิทรรศการนี้ สร้างงานที่บอกเล่าความเห็นของตัวเองต่อเทคโนโลยี ทั้งไอเทค และ โลว์เทค และงานที่วิพากษ์ผลกระทบหลากหลายของเทคโนโลยีนั้น ได้แก่ ความสามารถอันไร้ขีดจำกัดในการผลิตซ้ำ (reproduction), และการที่โลกเสมือนครอบงำวัฒนธรรมร่วมสมัย และสภาวะที่เราล้นเลว ภาพ (images) และภาพแทน (representation) โดยไม่แยกแยะลำดับชั้นความหมายของมัน.

สภาวะที่เราล้นเลวถูกล้อมกรอบด้วยวัฒนธรรมภาพ, การใช้เทคโนโลยีทั้งใหม่และเก่า, การยืมคิดประเด็นวิพากษ์รุ่นแรกๆ ได้แก่ ความเป็นผู้สร้างงาน (authorship) และความใหม่ถอดด้าม (originality), ความลึกลับของความหมายของสัญลักษณ์เมื่อใช้ในที่ต่างๆ, และการที่ภาพ ‘ถูกกระทำ’ – งานศิลปะทุกชิ้นในนิทรรศการนี้ นำเสนอประเด็นหลากหลาย ที่ก่อขึ้นเป็นตัวตนของนิทรรศการ **possession** เจ้า-ของ (1). ประเด็นเหล่านี้ ถ้าทำการที่ศิลปะอ้างตัวว่ามีความหมายเป็นอิสระจากบริบทที่แวดล้อมตัวมัน. แต่เมื่อภาพ “ถูกกระทำ”, ตัวตนของศิลปินในศิลปะย่อมถูกครอบงำจนแทบไร้ร่องรอย. ศิลปินในนิทรรศการนี้ต่างก็พยายามเล่นล้อกับทั้งการรับรู้ (perception) และการเดาความ (assumption).

**possession** เจ้า-ของ (1) ชี้ให้เห็นความย้อนแย้งของการที่ ศิลปินร่วมสมัยส่วนใหญ่อดอ้าง การมีความหมายแยกขาดจากสิ่งอื่น และอ้างสิทธิในการนำเสนออัตวิสัยส่วนตัวในงานศิลปะ. ทั้งๆที่ตัวเองก็สยบยอมต่ออิทธิพลและบุคคล/สถาบันที่มีอำนาจบงการเหนือศิลปะร่วมสมัย; หรือใครกันแน่ที่เป็นผู้ครอบครองการถือครองใคร? และใครกันแน่ ที่มีอำนาจชี้ขาดว่า ใคร จะได้เป็นเจ้า-ของ?

แอนดรูว์ เบรซี เองงานมาสเตอร์พีชตามจารีตศิลปะตะวันตกมาทำซ้ำ โดยใช้การปะทะกันระหว่าง การลดรูป (abstraction) กับการสร้างรูป (figuration) และระหว่างงานฝีมือกับงานพิมพ์เชิงพาณิชย์. แอนดรูว์ สเปคแมน ทำงานที่สอบถามว่าคุณค่าและความหมายของภาพอาจเป็นเหตุให้เกิดการผลิตซ้ำด้วยต้นทุนต่ำซ้ำแล้วซ้ำอีก.

งานของ ชาน แดนี แสดงความเคารพต่อลวดลายตามจารีตของ โดยสร้างลวดลายเลียนแบบของโบราณ แต่ใช้วิธีการแปลกและยากเย็น. คริส ฮอว์-ฮิวส์ ผสานการวาดเข้ากับภาพถ่าย เป็นภาพลวงของมหากาพย์จากโศกนาฏกรรมในอดีต. เดนนิส บอสส์ กับ โอลิเวีย โนทาโร พาเราไปสู่ประสบการณ์ของภาพผ่านทางสเปซและการตระหนักรู้ (phenomenological) ทะลวงออกไปสู่โลกเสมือน. ในทางกลับกัน งานดิจิทัล “เขียนหนังสือ” เกี่ยวกับภูมิทัศน์ในธรรมชาติของ ซูซาน คอลลินส์ มุ่งเน้นจับภาพของสิ่งเล็กๆน้อยๆ ในประสบการณ์ที่เราบันทึกบ้าน. จูเลีย ชาวดรอน และ เรเน สมิธ ทำงานสำรวจสภาวะชั่วคราวของความรู้สึกส่วนตัวและแรงปรารถนาโดยขึ้นเนินด้วยวิธีการสื่อสารแบบเก่าๆแต่ยังไม่ไร้เสน่ห์. กรกฤษเจียรพินิจนิก เล่นของกับภาพถ่ายของชนบทจนกลายเป็นภาพหลอน. เลสลีย์ กาย แปรสภาพจากชีวิตประจำวันและงานพาณิชย์ดิบๆ ให้กลายเป็นภาพอสังหาริมทรัพย์. เวียด ลี หักเอาเล่นให้เห็นว่าสัญลักษณ์ในวัฒนธรรมป๊อปข้ามชาติ ก็อาจถูกคัดกรองและแปรสภาพไปอยู่ในบริบทพื้นถิ่น. ผลที่ได้เป็นงานที่ดูเผินๆเหมือนคุ้นๆแต่จริงๆแล้วแปลกปลอม. ดันติน คูเปอร์ ชูคำถามว่า การดูและตีความภาพหมายถึงอะไร โดยอาศัยคุณลักษณะในการแสดงอารมณ์ของสีน้ำมันเพื่อจับรายละเอียดที่เราบั่นและในภาพยอดเยี่ยมที่เราเห็นกันตามพื้น. ไมเคิล เดย์ วางตัวที่ก้ำกึ่งระหว่างการเอาใจเข้าไปจับความโหยหาวันเก่าๆ กับการดอยใจออกมาอย่างวิพากษ์. สตีฟ ดักตัน กับ นิล เวบบ์ เล่นกับแนวคิดถึง ‘จุดจบ’ ของสรรพสิ่ง. ดัก พิชโบน กับ มอด ฮายา-บาเวียรา พังตัวอยู่ในโลกของภาพยนตร์กับดิจิทัล. ในขณะที่ สตีฟ ฮอว์ลีย์ ตั้งใจบอกด้วยการสร้าง ‘นักแสดงเสมือน’ มาพันพัวจากทฤษฎีวรรณกรรมชิ้นสำคัญ.

บทความถัดไป จะสำรวจประเด็นต่างๆ นับตั้งแต่ การทำงานศิลปะด้วยการหยิบยืมภาพ (appropriating) หรือด้วยการลอกเลียนภาพ (copying), หรือ การที่วัฒนธรรมแตกออกเป็นสาแหรกหลากหลาย, หรือ การที่ความเข้าใจเดิมๆของผู้ชมที่ว่าใครเป็นเจ้าของ(ความคิด) ของงานศิลปะ ถูกท้าทายอย่างถึงราก, ไปจนถึง การที่แขนงต่างๆของวัฒนธรรมข้ามพันทางกันในศิลปะร่วมสมัย ก็ไม่ได้เป็นเรื่องใหม่เหนือคาด เหมือนแต่ก่อน. นี่เอง ที่ทำให้นิทรรศการ **possession** เจ้า-ของ (1) หันไปสำรวจ ปฏิกริยาของศิลปินในโลกร่วมสมัยต่อสภาวะที่เราถูกยืมกลืนด้วยภาพที่ถูกผลิตซ้ำแล้วซ้ำอีก- ตียบจนเหมือนเราถูกแสงไฟแรงสูงแยงตาจนพร่าบอด ก็ไม่ปาน; แต่ทั้งๆที่เป็นอย่างนี้ ศิลปินยังยืนยันกระบวนการสร้างภาพซ้ำ. และที่ศิลปินทำก็คือ สอดแทรกบางสิ่งลงไปในภาพ เป็นนัยว่าพวกเขาต่อต้านหรือปฏิเสธ, ดึงกลับหรือหักเห, และกระทำการยึดความเป็นเจ้าของทางปัญญาคืน.

## possession (1): a conversation we may or may not have had or could have at some point in the future

The discursive lineage of **possession** (1) is in the legendary exhibition *Pictures*, curated by Douglas Crimp at Artists Space in New York City in 1977. As has been widely discussed, Crimp's choice of artists marked a decisive and highly influential claim for the interest of images and image-making further to the predominance of Minimalism and Conceptualism. Amongst the many issues and questions that *Pictures* generated, Crimp offered a theorized understanding of representation itself, now unlinked from realism through a critical focus on matters of interpretation, ideology and context.

The legacy of *Pictures* continues to be felt in spite of the fact that internet culture and the technologies of contemporary visual reproduction persistently affirm what were once radical claims: the originality of authorship is a fiction; meaning is fluid; and divisions of cultural value between genres or types of imagery are arbitrary and essentially untenable. Exhibitions such as *Dispersion* (ICA London, 2008-09) and *Still Life* (Lismore Castle Arts Ireland, 2011), for example, explored how artists' now commonplace engagements with visual culture more generally can be informed by personal and idiosyncratic narratives, fascination rather than critical distance, and impulses to order, re-order and re-represent the infinite possibilities for image production and circulation in our current era. Central to this is the interest of how artists continue to grapple with questions of what representation is, does, and can be.

**possession** (1) emerges from a conversation about art and appropriation – the re-use of existing and all manner

of images and forms – in the early stages of the 21st century, as a process of accumulations and accretions, but also around the process of exhaustion explored via the dual potential of the image: its emptiness and its concrete actuality. **possession's** first public manifestation begins here but we have yet to see where it will end and what it may become (if indeed it does end or 'become' at all).

It is useful to think of **possession** as a conversation and like many conversations it is more than likely to veer widely from point to point. Matters which may be alighted upon in such a conversation might include the matter of subjective agency, a desire to reinvest the visual world with personal meanings, or to produce new meanings or what we can call myths (a form of re-possession). This conversation may also orientate itself around the inhabitation of an image or images, and the insinuation of the subject into the image, and vice versa. Or not. Because, as we all know, good conversations tend to develop a life of their own and of course this may be precisely the point. If the conversation begins by talking on or around appropriation, isn't it to be expected that it too begins to appropriate itself, as conversations typically do? Conversations do, rather than merely say.

A defining characteristic of **possession** (1) is in the fact that it signals its own appropriation and assimilation; this exhibition will be taken up by **possession** (2) which, in turn, may be consumed by **possession** (3) ad infinitum in much the same way as the artists within absorb and/or become absorbed by the materials, images and sounds they employ or attempt to inhabit.

## recuperation (Thai)

Can visual art assume specificity when seemingly embedded in visual and material culture more generally? Is 'criticality' a potent means of distinguishing practices if, amongst other aspects, form and rhetoric appear as co-extensive with the object[s] under critique? What does artistic agency - and attendant questions of authorship and subjectivity - mean in an era when internet culture and digital technology have blurred, if not all but obliterated, issues and notions of singularity, specificity and context; and what might this mean in relation to what were once understood as the subversive properties of appropriation, revision and reproduction? In the midst of the oceanic and interminable waves of imagery some artists appear to be sourcing material in order to somehow re-consume it, to make it their own, to take back some possession within the image world, rather than be possessed by it.

This may be an act of authorship but more possibly a form of resistance. The impossibility of this task may indeed be its *raison d'être*. The impossible; the subjective; the dumb; the negative; the interior; and the trance-like may offer up a disinterested refusal to the all-pervasive auras of capital and cultural consumption. Such artists can offer up a form of appropriated subjectivity in an attempt to inhabit the image through practice. As images, forms, rhetoric and context become more and more blurred, desire for a sense of singularity becomes increasingly critical.

As the image world grows at an exponential rate, it could be seen as exhausting itself. Perhaps what remains is a space of both emptiness and possibility; as some artists try to make work which lies 'in-waiting', neither possessed nor yet in possession.

Possession is an international exhibition of visual art that begins to explore these questions, with a view to looking at how they may be approached or filtered through the contemporary implications of desire, power and culture as manifested by commodification, technology and agency. The title of this exhibition points to the paradox of claiming specificity for contemporary art and yet acknowledging greater forces which affect it; or, who is in the process of possessing who? And how do we decide?

As the image world grows at an exponential rate, it could be seen as exhausting itself. Perhaps what remains is a space of both emptiness and possibility; as some artists try to make work which lies 'in-waiting', neither possessed nor yet in possession. The title of this exhibition points to the paradox of claiming specificity for contemporary art and yet acknowledging greater forces which affect it; or, who is in the process of possessing who? And how do we decide? As the image world grows at an exponential rate, it could be seen as exhausting itself.

ศิลปิน  
artists



**Dennis Balk** is an educator, visual artist and writer based in Bangkok. He is currently the Chairperson of Design Media Arts at Bangkok University International, as well as the Director of the BUI Media Lab. Since the late 80s his gallery and museum work has addressed the conditions of narrative and the narrative aspects of historicizing the present. Media for his gallery work has been broad, including: early digital printing; painting and sculpture; theatre; and audience participation installation. His work has been exhibited and reviewed internationally.

Dennis Balk 2013 from **La Metafora Iniziale**  
Installation printed and sewn vinyl  
Dimensions variable



ແອນດຣູ໌ ເບຣ໌  
Andrew Bracey



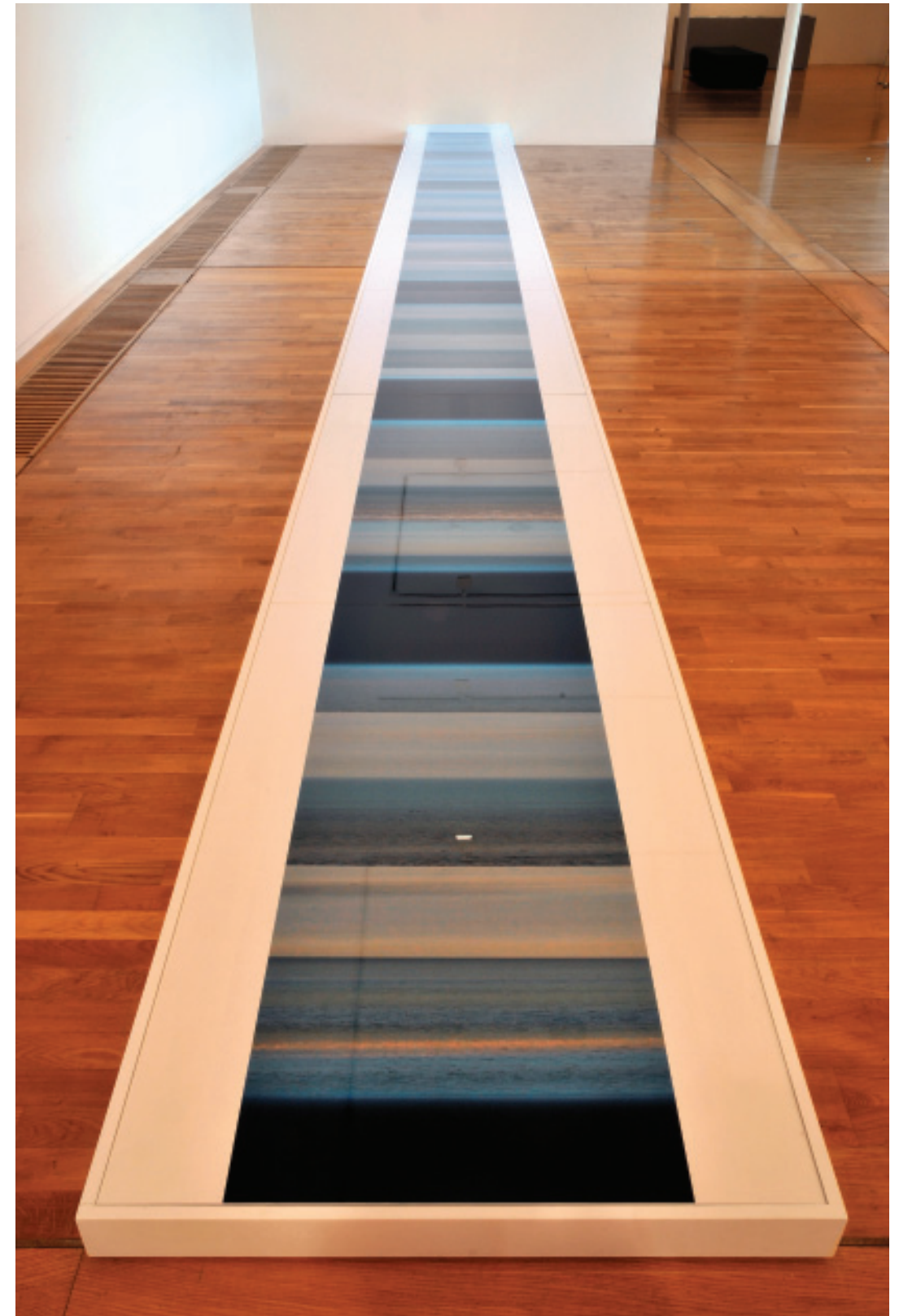
**Andrew Bracey** is based in Manchester, England. He studied fine art at the Liverpool John Moores and Manchester Metropolitan universities. Solo exhibitions include *Standpoint Futures* (2011) at Standpoint Gallery, London, *Animalation* (2009) at Manchester Art Gallery, *Frames* (2007) at Mid-Pennine Gallery, Burnley, and *Freianlage* (2006) at firstsite, Colchester, and touring. Recent group exhibitions include *A Private Affair* (2012) at Harris Museum and Gallery, Preston, *A Horse Walks into a Bar* (2010) at Castlefield Gallery, Manchester, *Unrealised Potential* (2010) at Cornerhouse, Manchester, NGCA, Sunderland & Void, Derry and *Global Studio* (2010) at Bluecoat Gallery, Liverpool. Andrew co-curated *Crocodiles With a Second Skin Thrash* (2012) at Over+Out, Lincoln, *Being Lost* (2011) at Rogue Project Space, Manchester, *Unspooling: Artists & Cinema* (2010) at Cornerhouse, Manchester, and *Misdirect Movies* (2013) at Royal Standard, Liverpool, Meter Room, Coventry, and Standpoint Gallery, London. He is Senior Lecturer in Fine Art at the University of Lincoln.

Andrew Bracey 2011 **ReconFigure** (Jean-Auguste-Dominique Ingres)  
Gouache on lithograph  
30 x 21cm

ซูซาน คอลลินส์  
Susan Collins

**Susan Collins** is based in London. She works across public, gallery and online spaces. Her key works include *In Conversation* (1997-2001), the BAFTA-nominated *Tate in Space* (2002) for Tate Online, *Transporting Skies* (2002), *Fenlandia* (2004) and *Glenlandia* (2005), which are internet transmissions from remote landscapes; *The Spectrascope* (2004-08), a live transmission from a haunted house and *Love Bird* (2009), a short film for Animate Projects. *Seascape* (2009) originated as a solo project for the De La Warr Pavilion, Bexhill-on-Sea, was co-commissioned by the Film and Video Umbrella and exhibited most recently at Osterwalder's Art Office, Hamburg, (2012-13). Recent group exhibitions include *Transitio MX 04* (2011), Mexico City, *Uncontainable: Broken Stillness*, ISEA2011, Istanbul, *Landscape 2.0* (2009), Edith-Ruß-Haus, Oldenberg, and Kunstverein Springhornhof, Neuenkirchen; and *KURS: SØEN* (2009) at the Vestsjællands Kunstmuseum, Denmark. Public commissions include *Underglow* (2005), a network of illuminated drains for the Corporation of London. Susan is currently the Director of the Slade School of Fine Art, University College London, where she established the Slade Centre for Electronic Media in Fine Art (SCEMFA) in 1995.

Susan Collins 2009 **Seven Days in June** (Photograph by Nigel Green)  
Digital print  
60 x 1050cm







ตินติน คูเปอร์  
Tintin Cooper

**Tintin Cooper** is based between London and Bangkok. A graduate of the Slade School of Fine Art, exhibitions include *Props* (2011) at Yinka Shonibare's Guest Projects in London, *Lifeboat 2551* (2009) at the Asia Australia Art Centre, Sydney, *Track Changes* (2010) at the 4th International Video Art Biennale, Tel Aviv, *Panasonic Arts Festival* (2008), Tokyo, and *Wowow!* (2008) at Tate Britain, London, and the Transmediale Festival, Berlin. Tintin's work was featured in the 'Britain' issue of *Granta Journal* (2012). Residencies include Kurt Schwitters's studio Merzbarn at the Lake District, UK (2011), Tokyo Wonder Site (2008), Silpakorn University (2007) and About Cafe/AARA, Bangkok (2006).

Tintin Cooper 2013 **#6** (From Footballer Ears series)  
Oil on paper  
22 x 31cm



**Chan Dany** is based in Phnom Penh, Cambodia. Chan studied traditional arts (2001-2005) and contemporary practices (2005-2007) at the Reyum Art School, Phnom Penh. His first solo exhibition *If They Were With Us Today* (2012) was at SA SA BASSAC, Phnom Penh. Select group exhibitions include *L'Asie En Vogue* (2012) at Pagoda Paris, Paris, *The Scale of Angkor* (2011) at the Arts Lounge, Hotel de la Paix, Siem Reap, *Accumulations* (2009) at the French Cultural Center, Phnom Penh, *Forever Until Now* (2009) at 10 Chancery Lane Gallery, Hong Kong (2009), *Strategies from Within* (2008) at Ke Centre of Contemporary Art, Shanghai, and *In Transition* (2007) at Reyum Institute of Art and Culture, Phnom Penh.



Chan Dany 2012 **Khmer Tile 1**  
Colored pencil shavings glue wood  
100 x 100 x 3cm

ไมเคิล เดย์  
Michael Day



**Michael Day** is based in Sheffield, England. Recent group exhibitions include *Overworlds and Underworlds* (2012) at Leeds Art Gallery, *Outcasting: 4th Wall* (2012), as part of Cardiff Contemporary, and *Nothing Ever Happens* (2012) at OSR Projects, Somerset. Michael has participated in the digital art festivals *FutureEverything* (2010), Manchester, and *Piksel* (2009), Bergen; and has held residencies with Hull Time-based Arts (2005) and PVA Medialab (2009), England, and Lademoen Kunstnerverksteder (2011), Trondheim. He teaches fine art at Staffordshire University.

Michael Day 2009 **Hard To Tell**  
Video

**Steve Dutton** Steve Dutton is based between Sheffield and London. A graduate of the Royal College of Art in London, his individual and collaborative projects have been exhibited widely throughout the England and internationally, including *The Institute of Beasts* (2009) at Kuando Museum of Fine Art in Taipei and *The Stag and Hound* (2011) at PSL in Leeds which was nominated for the prestigious Northern Art Prize. His most recent commission was *End of Ends* (2012), an Arts Council of England-funded project for Bend in the River in the East Midlands of the England, where he collaborated with the sound artist Neil Webb. Steve's solo work has recently been included in *Modern Times* which was shown at numerous sites across the Netherlands including the Stedelijk Museum Amsterdam and the Centraal Museum Utrecht. He has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines, publications and conferences on contemporary art, the most recent being *Sensuous Knowledge 7* (with Alec Shepley) at The Art Museums of Bergen and Bergen Academy of Art and Design. He also has curated a number of exhibitions, including *Unspeakable Engagements* with Brian Curtin. Steve is a Professor in Contemporary Art Practice at the University of Lincoln in the UK where he is currently developing LADRH (The Lincoln Art and Design Research Hub ). He is a founder member of S1 Artspace in Sheffield and a former Director of Sheffield Contemporary Art Forum and the ArtSheffield Biennial Programme.



endofends.co.uk



ดัก ฟิชโบน  
Doug Fishbone



**Douglas Fishbone** is an American artist based in London. He earned an MA in Fine Art at Goldsmiths College, London in 2003. Selected solo exhibitions include Tate Britain (2010-11), Rokeby (2009-11), Gimpel Fils (2006), all London, and 30,000 Bananas in Trafalgar Square (2004). Selected group exhibitions include *Nothing to Declare - World Maps of Art Since 1989* (2013), Akademie der Künste, Berlin, *Samsung Art+ Shortlist Exhibition* (2012), BFI, London, *Dublin Contemporary* (2011), *Rude Britannia: British Comic Art* (2010), Tate Britain and Busan Biennale (2008), Busan, South Korea, *Laughing in a Foreign Language* (2008), Hayward Gallery, London, *British Art Show 6* (2006), Newcastle, Bristol, Nottingham and Manchester. Doug performs regularly at both international and UK venues, including appearances at London's ICA and Southbank Centre.

Douglas Fishbone 2009 **Untitled – Hypno Project**  
Digital video installation



**Lesley Guy** is based in Sheffield, England. She is a member of the curatorial platform Furlough and co-director of Bloc Projects, an artist-led contemporary art space. Lesley graduated with an MA in Contemporary Fine Art from Sheffield Hallam University in 2010 and has exhibited widely across Europe and the UK. Group shows include *Portmanteau*, curated by g39 for Halle 14 in Leipzig, *Jeune Creation* at Centquatre, Paris and *Appropriate Response* at Vulpes Vulpes in London. She is represented by Conway Gallery, Leeds and Galerie May, Paris. Her work was recently published in *Drawing Paper #6*, co-curated by Gavin Delahunty from Tate Liverpool.



Lesley Guy 2012 **The Golden Legend (Saint Madelaine) Parts i and ii**  
Water mixable oil paint on paper  
30 x 28cm

ສຕີວ ວອວ໌ລີຍ  
Steve Hawley



**Steve Hawley** has worked with film and video since 1981, exhibiting and broadcasting worldwide. His original preoccupation was with language and image, and in 1995 his experimental documentary on artificial languages was broadcast on Channel 4 TV. More recently his work has looked at new forms of narrative, such as *Love Under Mercury*, his first film for cinema which won a prize at the Ann Arbor Film Festival; and *Amen ICA Cinema* (2002), a palindromic video which won the prize for most original video at the Vancouver Videopoem Festival. His current work explores issues around the impact of new technologies on narrative. *Yarn* (2011) uses the DVD medium to create a never ending story, and *Actor* (2013) makes film without a camera by putting the performer in a motion capture suit. *Manchester Time Machine* (2012), made with the North West Film Archive, is the first ever iPhone app to combine archive film footage and GPS. Steve is a Professor and Head of Media at the Manchester School of Art, Manchester Metropolitan University.

Steve Hawley 2013 **Actor**  
Digital video

**Maud Haya-Baviera** is based in Sheffield, England. A graduate of L'Ecole National Supérieure des Beaux Arts de Lyon, France, her recent exhibitions include *Agency of Unrealized Projects* (2012) at the daadgalerie, Berlin, *Façade* (2012), Plodiv, Bulgaria, *Jour de Fête* (2011) at The Private Space Gallery, Barcelona, *The Way Things Work* (2011) at the Athens Institute of Contemporary Art, GA, *Art Sheffield 10*, *Delightful desuetude* (2009) at the Bloc Projects, Sheffield, and *To the King* (2009) at La Cité Internationale, Paris. In 2010, Maud completed a residency at the Site Gallery in Sheffield. She has received a numbers of awards in relation to international projects and towards the production of new works.



Maud Haya-Baviera 2011 **Follow me as I Fall**  
Double screen HD video

กรรณ จีเยพันธ์นันท์  
Kornkrit Jianpinidnan



**Kornkrit Jianpinidnan** is based in Bangkok. A graduate of Chiang Mai University, solo exhibitions include *Neo Romantic* (1998) at About Studio, Bangkok, *A Ghost Story* (2006) at the Art Centre of Chulalongkorn University, Bangkok, and *deep yellow, magenta, violet, ultramarine... almost blue* (2012) at Space 1/2, Messy, Bangkok. Recent group exhibitions include *Imagine Peace* (2010) at Bangkok Art and Culture Centre, Bangkok, *Re-Reading Khun Chang Khun Phaen* (2011) at Jim Thompson Art Centre, Bangkok, *Territories of The Real and Unreal* (2011) at Langgeng Art Foundation, Yogyakarta, *MONDI* (2012), Dryphoto arte contemporanea, Prato, *Temporary Storage #01* (2012) at Bangkok Art and Culture Centre, *LIVE AT THE SCALA* (2013) at the Scala Theatre, Bangkok, and *Out of Place* (2013) at Casa Masaccio Arte Contemporanea, San Giovanni Valdarno.

Kornkrit Jianpinidnan 2012 **Worry and Love** (erasing process no.3/06)  
photomontage, lambda print on plaswood  
120 x 180cm



**Viet Le** is based in San Francisco. A PhD graduate of the University of Southern California, his solo exhibitions include *vestige* (2013) at the University of Urbanna Champagne, Illinois, *still* (2012) at the California College of the Arts, San Francisco, *boy bang!* (2010) at Java Arts, Phnom Penh and *succeed or quit* (2009) at the Civitella Ranieri, Umbertide. Recent group exhibitions include *Me Love You Long Time* (2013) at the Boston Center for the Arts and Aljira Center for Contemporary Art, New Jersey, curated by Edwin Ramoran, *Altar/ Alter* (2012) at the Montgomery College, Washington DC, curated by Jerry Truong, and *Radiation* (2012) at the Department of Avant Garde Cliches, Manila, curated by Brian Curtin.



Viet Le 2010 **Boeung Kak/Bang Kok (Harem Lake)**  
Digital print on vinyl  
200 x 200cm

โอลิเวีย โนทาโร  
Olivia Notaro



**Olivia Notaro** is based between Bern and London. Olivia graduated with an MA from Central Saint Martin's College of Art and Design in 2012 and in the same year won the first prizes of the Aeschlimann-Corti Art Stipend and Prize for Women Artists, Bern. Her works were included in *Kunstlese* (2012) at the Centre PasquArt, Biel, and *This Is A Women's World* (2012) at the Museum of Art, Thun. She has also shown at the Museum of Art in Moutier and the Museum of Art in Interlaken, Switzerland.

Olivia Notaro **Moment # 8**, 27.08.2011 Foyer College Central Saint Martins, Charing Cross Road, London  
Mixed media

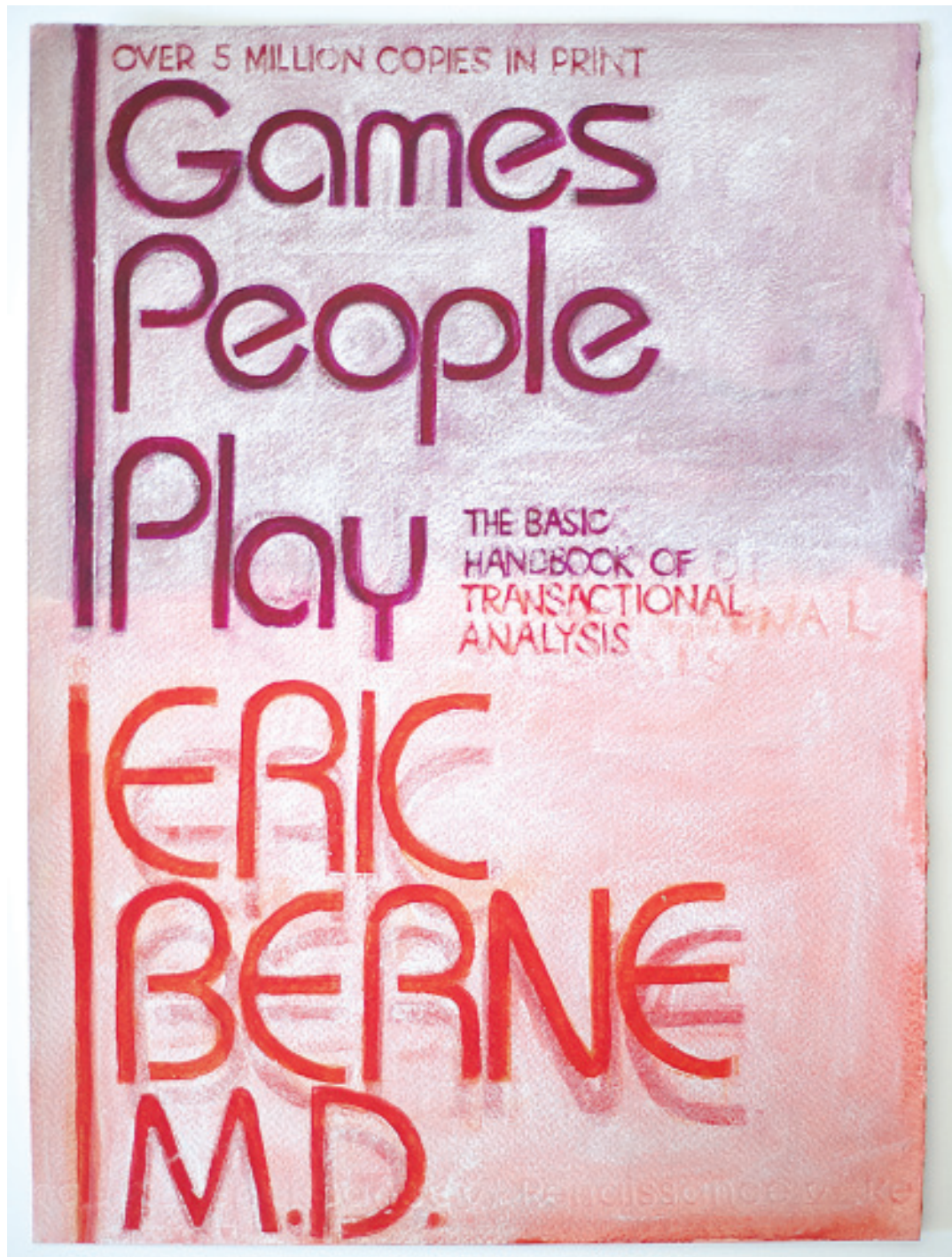
**Nigel Power** is based in Bangkok. A graduate of the universities of Lancaster and Middlesex in the UK, his recent solo exhibitions include *Twelve Men Laughing* (2012) at Shanghai Studio, Shanghai; and group exhibitions include *Radiation* (2012) at Department of Avant Garde Clichés, Manila, *The House Project* at H Gallery, Bangkok, *Punto y Raya* (2011) at the Museo Nacional Centro de Arte Reina Sofia, Madrid, *Surface Depth* (2010) at H Gallery, Bangkok and *FILE 2009 – Electronic Language International Festival* at SESI' Cultural Centre, São Paulo. Nigel is a designer, artist, researcher and academic. He currently leads the MfA in Visual Communication and is the Associate Dean for Research at King Mongkut's University of Technology Thonburi in Bangkok.



Nigel Power 2012 **Man Twelve** (from the Twelve Men Laughing series)  
Digital print  
70 x 70cm



จูเลีย ชวadrohn  
Julia Schwadron



**Julia Schwadron** is currently based in California. A graduate of the Tyler School of Art in Philadelphia, her recent solo exhibitions include *EVERYTHING* (2012) at H Project Space, Bangkok, and *Julia Schwadron - New Paintings* (2012) at The Farnham Galleries at Simpson College, Indianola. Recent group exhibitions include *Your Face Is A Landscape* (2013) at Field Projects, New York City, *Brooklyn Visits Heath* (2013) at Heath Ceramics, San Francisco, and *Temporary Storage #01* (2012), curated by Chitti Kasemkitvatana, at the Bangkok Art and Culture Centre, in collaboration with the artist Sathit Sattarasart. Julia was a Visiting Professor and Resident Artist at Chiang Mai University from 2010 - 2011, and a Visiting Assistant Professor of Painting at the University of Iowa from 2007-2009. She is a founding member of the Matzo Files, an artist flat file project inside Streit's Matzo store on the Lower East Side of Manhattan. As a Jacob Javits Fellow from 2002-2004, she facilitated an artist exchange in conjunction with the Transmedia Postgraduate Program in Art and Design in Brussels.

Julia Schwadron 2013 **Games\_People\_Play**  
Acrylic on paper  
30 x 38cm



คริส ชอว์-ฮิวส์  
Chris Shaw-Hughes

**Chris Shaw-Hughes** is based in Lancing, England. A graduate of the University of Brighton, solo exhibitions include *We won't be fooled again oh yes you will on no we won't oh what the hell* (2007) at thirtyfive-a, Brighton, and the 2-person show *Happy Homes* (2013), Krefeld. Recent group exhibitions include *Salon Art Prize* (2013) at Griffin Gallery, London, *Mostyn Open* (2013) at Mostyn Oriel Gallery, Llandudno, *ArtErotica* (2012) at Cork Street Gallery, London, *Collaborators* (2011) at ROOM, London and Bloomberg New Contemporaries (2010) at A Foundation, Liverpool and the Institute of Contemporary Art (ICA), London. Chris took part in the *London Art Fair* with RiseArt.com (2012) at the Design Centre, London, *Brighton Festival Fringe – Poker Night* (2011) and *Exchange@BLANK* (2012) in Portslade. He was curated by Xavier Ellis and Simon Rumley in *The Future Can Wait* (2012) at Victoria House, London.



Chris Shaw Hughes 2012 **Gomorrah** (Hamburg 1943)  
Carbon drawing on paper  
60 x 40 cm



เรเน สมิธ  
Rene Smith

**Rene Smith** is based in Brooklyn, New York. She received her MFA from Tyler School of Art in Philadelphia and was a visiting lecturer in painting at Chiang Mai University during 2008-09. Recent exhibitions include a solo show at Chiang Mai University, a two person show at Koi Gallery in Bangkok, and group exhibitions at Angrit Gallery, Chiang Rai, NoSpace, Bangkok, and Aljira, New Jersey. Rene has attended residencies at the Gil-Society in Iceland and Vermont Studio Center and is the recipient of a grant from the George Sugarman Foundation. She has lectured on her work at Flux Factory, New York, Burapha University, Bangsaen, King Mongkut's Institute of Technology, Bangkok, Myndlistaskólinn á Akureyri, Iceland, Eastern Oregon University, USA, and Rhode Island School of Design in Rome, Italy.

Rene Smith 2012 **Figure Undressing**  
Collage on paper  
56 x 41cm



**Andrew Spackman** is based in England. Selected group exhibitions include *Instrumental* (2012) at Aspex Gallery, UK, *The Function of Folk* (2012) at the Ethnographic Museum, Krakow, *The Habsburgs – How to Paint* (2012) at the Midland Arts Centre, UK, *Unruly Objects* (2011) at Lanchester Gallery Projects, Coventry, *Foundation Stone* (2010) at the Birmingham Museum and Art Gallery and *The Fontonola* (2008) at the Herbert Art Gallery, UK. Live performances as the experimental music groups The Zoom Quartet and OHMMM include the *London Short Film Festival* (2012), *Art of Noise* (2011) at the Public, UK, *Anticurate* (2011) at the MAC, UK, *OHMMM* (2011) at Axis Arts Centre, UK, *Zoom Quartet vs Wacom 2* (2007) at the Flatpack Festival, UK, *Zoom Quartet and Mark Springer* (1999), live performance on BBC Radio London, *Zoom Quartet* (1998) at *Brief Encounters Film Festival*, UK, *Zoom Quartet* (1997) at Test One, Kelham Island Industrial Museum, UK, *Zoom Quartet* (1997) at Exploding Cinema, UK. Music composition Regress by the Zoom Quartet (2012) played on BBC 6 Music. Performances as live art group Polar Foam include the *Festival of Extreme Building* (2007), UK. Andrew's work has been featured in publications such as Booooooom (2012), Lost in E Minor (2012), Creative Review (2008), Guardian (1999), Mojo Magazine (1999), Wire Magazine (1999). As The Zoom Quartet, Andrew has released several CD's including Oh No (2012), Capture (1999), with Mark Springer, and Blinger Suc – Remix of the High Llamas (1998)



Andrew Spackman 2012 **building 1** from Book A + B, 250 photographs  
Laser prints  
Dimensions variable

## กิตติกรรมประกาศ acknowledgments

**Brian Curtin** and **Steve Dutton** would like to extend great thanks to Luckana Kunavichayanont, Promadhattavedi Chatvichai and Pichaya Aime Suphavanij, of the BACC, for their support with this exhibition. Kate Buckley provided great administrative support, Be Takerng Pattanopas, of Chulalongkorn University, provided all the translations and Valerie McCubbin, of the New International School of Thailand (NIST), organized the accompanying education program. Nigel Power, of King Mongkut's University Thonburi, did an exceptional job with the design work. Special thank you to all the artists and our sponsors, including the College of Arts of The University of Lincoln, the School of Art of Manchester Metropolitan University, Lanchester Gallery Projects and Coventry University, and The Arts Council of England. Steve Hawley would like to thank Andrew Brownridge, David Salter, Charles Swift and Dr. Peter Twigg. Maud Haya-Baviera would like to thank Site Gallery, Sheffield, UK, Dr. Amanda Crawley Jackson, Eleanor Mason and Isla Tyrrell.



**bacc**  
experimental



**H GALLERY**



